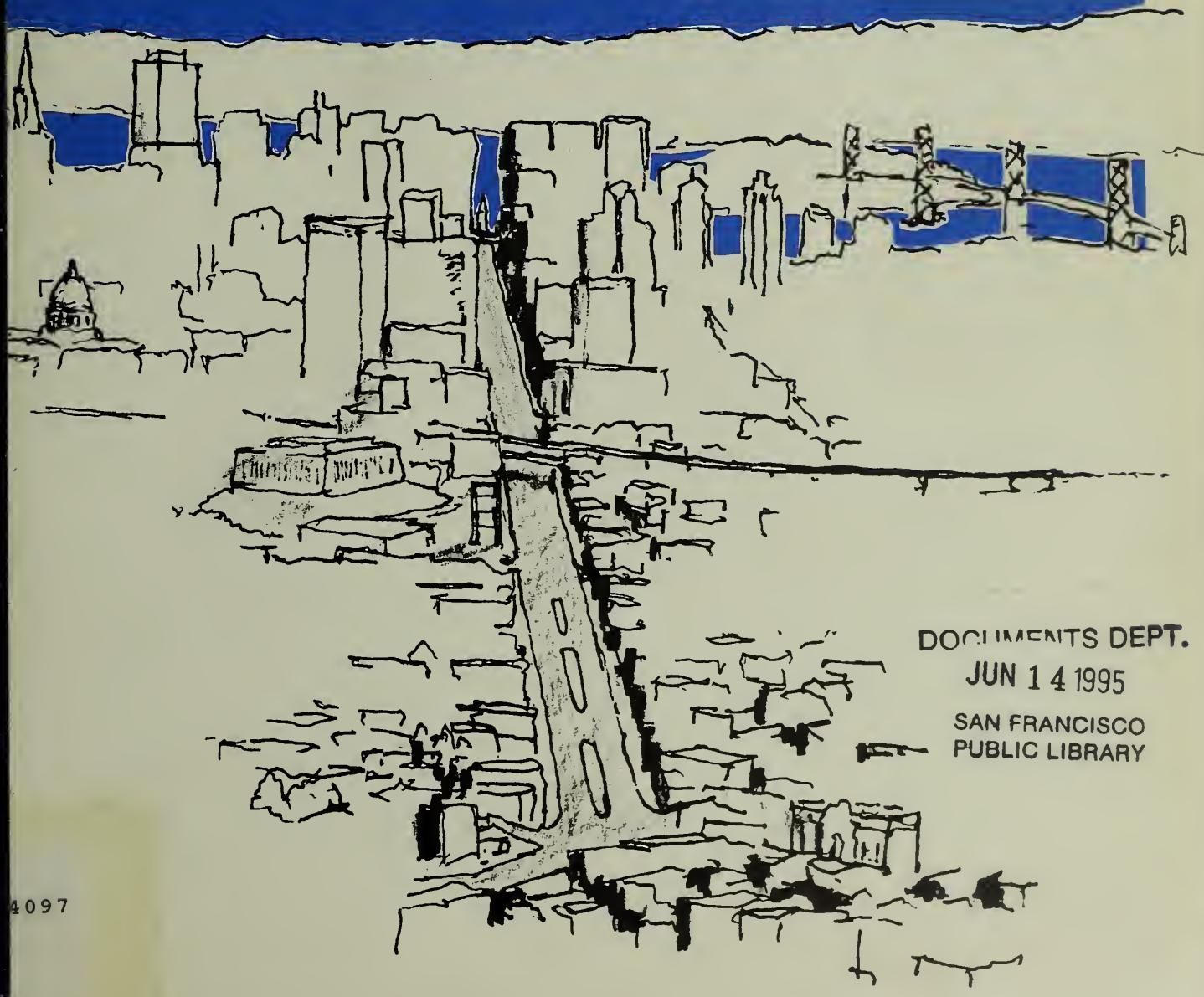
SF Arts Commission 1989

# MARKET STREET: A PROFILE



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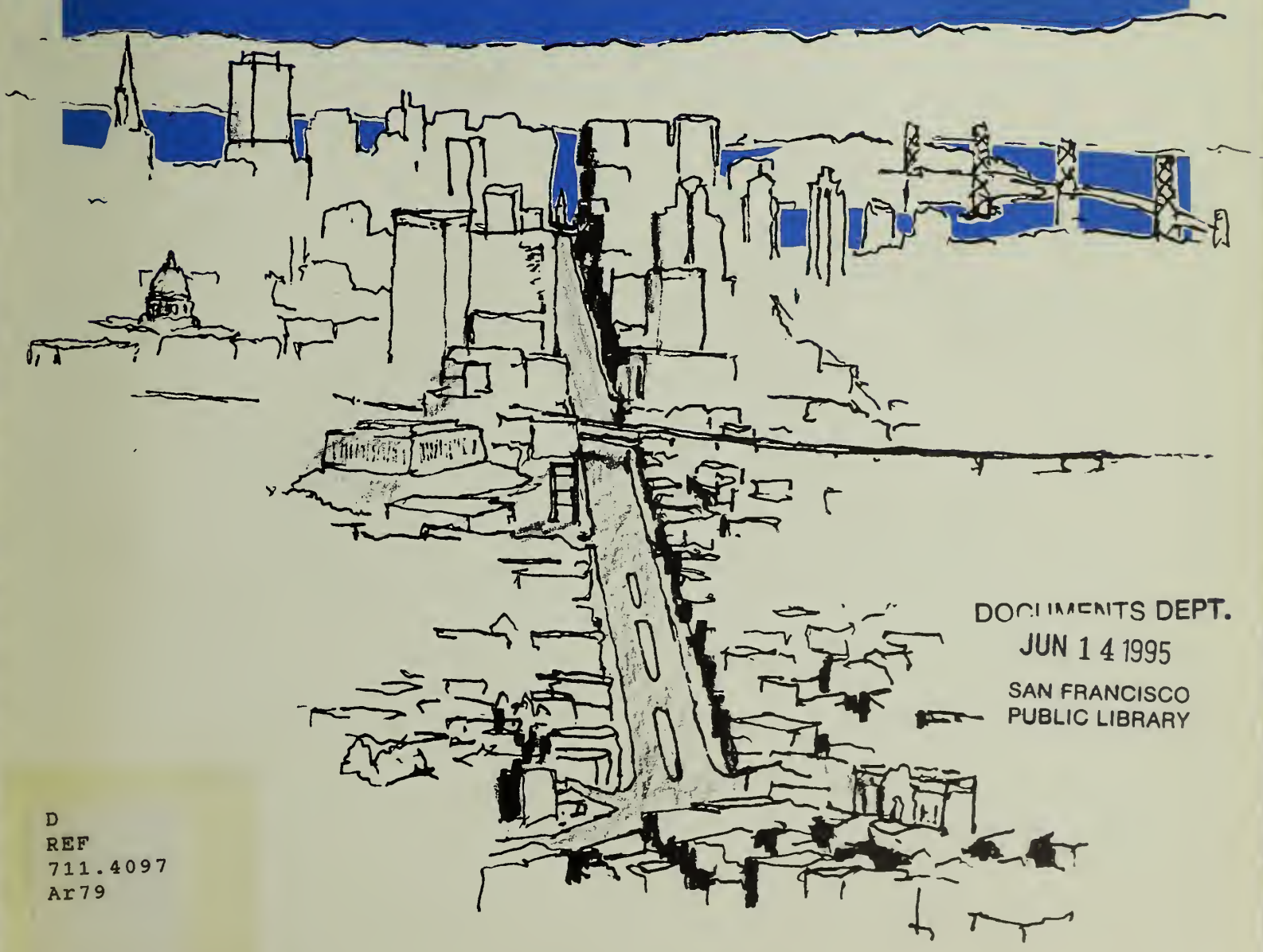

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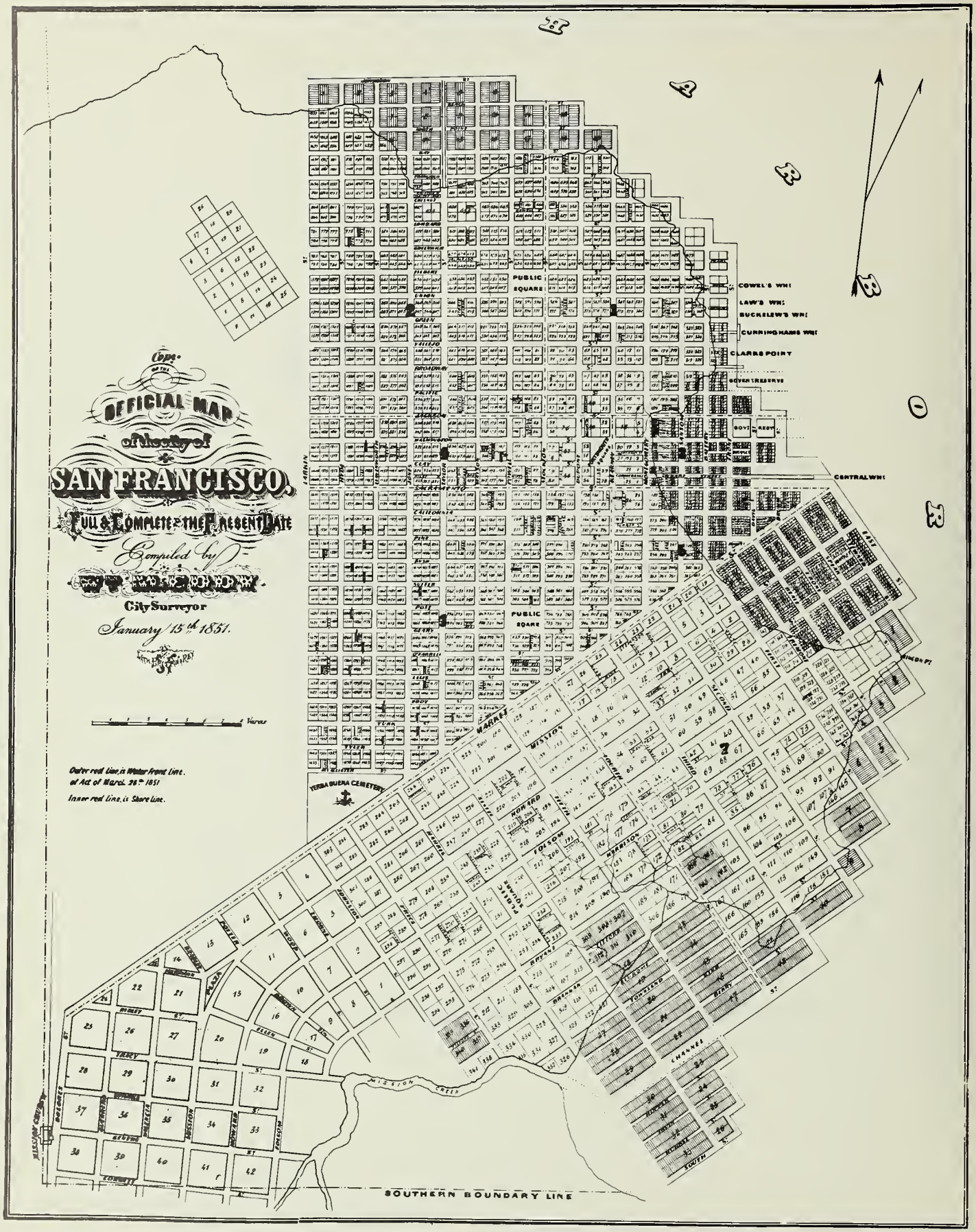


Market St. diagonal shown on 1st official map (1851). Note plan for future blocks beyond existing shoreline, since created on landfill.
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# MARKET STREET: A PROFILE

Market Street : a
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## Foreword

The Market Street Art in Transit Program - a joint undertaking of the San Francisco Arts Commission and the San Francisco Public Utilities Commission - will feature visual and performing arts programs along Market Street, both above and below ground, from the Embarcadero to Castro Street.

This Market Street Profile was commissioned as the first phase in the Program. Its role is to provide information on the historical, architectural, and social-cultural qualities of Market Street, evoking the environment and context in which the public art program will be developed. As part of the preparation of the Profile, a series of workshops was held to solicit ideas and input about Market Street from the community, including its potentials for a public arts program. Recommendations and ideas from these workshops are included in the document which follows.

## Market Street Overview

Before the middle of the 19th Century, the streets of San Francisco were strewn over its hills in a hopelessly disconnected manner. As one commentator observed, "The cows, it is said, laid out old Boston; and the pity is that they were not consulted about the lay-out of San Francisco." (Herbert Croly, "The Promised City of San Francisco," Architectural Record, June 1906).

When the Irish civil engineer Jasper O'Farrell was appointed Surveyor of the City of San Francisco in 1847, one of his first tasks was to simplify the street system of the community's expanding downtown. In doing so, he officially established the broad east/west diagonal thoroughfare that is Market Street. The first official map of the city by William Eddy was published in 1851, and shows Market Street already in the role it still enacts today, as the main "spine" of San Francisco and its quixotic street pattern (facing page).

Between the founding of the city and today, Market Street has grown at both ends. At the Bay end, landfill and subsequent building have extended the shoreline out from First Street to the other side of the Embarcadero where the Ferry Building and Ferry Plaza now sit. At the end toward Twin Peaks, the street has become populated over the years by a variety of neighborhoods the way a tree grows annular rings, until today Market Street between the Ferry Building and Castro Street is one continuous, but varied, urban experience.

When San Francisco's leaders, excited by his "City Beautiful" plan for the Chicago World Columbian Exposition of 1893, asked architect and planner Daniel Burnham to create a plan for the future of San Francisco in 1904, he emphasized Market Street as the major spine of the city. The major focus or crossing was to be at the Civic Center and Van Ness Avenue. Just as his "City Beautiful Movement" plan was to be distributed, the earthquake and fire of 1906 occurred, obliterating most of the central city up to about Van Ness Avenue. Instead of following Burnham's recommendations for gradual and incremental rebuilding following the precepts of his plan, San Francisco decided to rebuild quickly, resulting in the creation "in effect, of an 'instant' late-Victorian city. The area that was rebuilt after 1906 - the area that forms the world's image of San Francisco - was one of the last large urban areas in the world to be built so uniformly in nineteenth-century styles that were already passing elsewhere", (Thomas S. Hines, Burnham of Chicago: Architect and Planner, 1974). Still at the center of this unique urban composition was Market Street, which became lined with imposing banks, commercial buildings, and places of recreation and entertainment.

Over the years, many proposals have been made for Market Street, some achieved and many unrealized. When A. Page Brown's Ferry Building was designed and built (1893-98), architect Willis Polk saw the need for an important connection between the foot of Market Street and the Bay, and proposed (1897) a great peristyle and complex of commercial buildings for the area, a project that was not built. After 1906, urban design improvements to the street followed advances in technology as electricity replaced gas as the illumination source, and the famous "Path of Gold" street luminaires lined the thoroughfare. Improvements in vehicular movement were made possible by an early forward-

looking decision by Jasper O'Farrell to make Market Street a 100-foot-wide avenue, which eventually could accommodate these changes. In 1912, following provisions of the 1900 City Charter, the Municipal Railway began operations. It was the first publicly-owned transit system in the U.S. In his plan, Burnham had noted that "Rapid underground traffic solves the problem of moving large crowds from one center to another in a manner that no surface system can accomplish...;" and subsequent developments of MUNI and BART have proved the wisdom of that opinion. In the late 1960s and early 1970s, together with the installations of BART and the downtown MUNI lines, the streetscape of Market Street downtown was embellished with distinguished designs by the joint venture of landscape architect Lawrence Halprin and architects John Carl Warnecke and Mario Ciampi. Variations on these design themes have since been extended along Market Street up to the Castro Street crossing, accompanied by the underground MUNI line and its stations. In recent months, Market Street's urban design elements have been simplified and made more appropriate to current and future circulation and use patterns, but the street retains its essential qualities as the city's distinguished main boulevard extending through and shared by a number of neighborhoods from the Bay to The Castro.

This Profile

The purpose of this "profile" of Market Street is to capture the characteristics, problems and potentials of Market Street and the neighborhoods it traverses. The hope is that this document and its accompanying slide show will act as a guide and inspiration to those who propose projects of art, urban design, media installations and events, performances, and other creative opportunities for the citizens and visitors of San Francisco to benefit from and enjoy. Responding to this "profile," those who propose art of many sorts for Market Street and its environs can be helped to create art that is appropriate to the nature and aspirations of the neighborhoods through which the boulevard passes. In order to develop proposals for art work that will be uniquely appropriate to each neighborhood,it is both essential and vital for artists and their public and private sponsors to work with the people of each Market Street neighborhood or district for which the art is proposed.

This document is the result of such an approach. People of a variety of interests and from many neighborhoods took part in a series of workshops to give their feelings, ideas, and opinions about Market Street.

*Following each neighborhood description in this profile, many of the workshop participants' observations are given in italics along with vignettes from their workshop presentations to illustrate these ideas.*

The succeeding sections describe Market Street and its neighborhoods one by one, starting at the Castro and culminating at the Ferry Building. The Market Street map, cutaway section, and captioned illustrations provide a convenient overview of the street and its qualities. It is important to point out that this "profile" is not intended to dictate what kinds of art must happen in specific locations, but to act as a creative roadmap for your experience of the street, so that you can respond appropriately to what is there, and what might be there in the future. With this vade mecum in hand, it is hoped that your experiences of Market Street will serve as inspirations to enrich the lives and environments of the people of San Francisco in many ways.



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Market Street Neighborhoods

The Castro & Upper Market: One of San Francisco's many charms is the strong identity its neighborhoods possess, in their variety and vitality. These areas even have names. Some respond to topographical or environmental characteristics (Noe Valley, Potrero Hill, Bernal Heights) and others to the designation of a particular mini-community (The Mission, The Richmond).

One of the most famous and vivacious of these neighborhoods is The Castro. It is the westernmost focus of Market Street for this profile. The Castro is the major "downtown" for the gay community, but it is also an area shared by others - young married people with children, elderly retired people, professionals, and workers sporting white, blue and pink collars. Castro Street between Market Street and 18th Street is the intense core of this variegated community, alive at all times of day and night. It is the scene of glad festivals and celebrations, and of somber vigils and protest marches. The MUNI station at Castro and Market has been enhanced by a memorial plaza to the late Supervisor Harvey Milk; it is a small open space shared by the residents of The Castro.

The intersection of two "Main Streets" - Market Street as the Main Street of all San Francisco and Castro Street as the Main Street of The Castro - is a significant node in the urban scene.

At present, it has neither the colorful intensity of Castro Street nor the dignity of the eastern sections of Market Street. Actually, it is the confluence of three streets, including 17th Street. This creates six widely separated corners around an enormous central expanse of street. The need of pedestrians to negotiate these corners and the broad expanse of Market Street in syncopation with changing street lights at the corners and the movement of private vehicles and the public transit system creates a somewhat stimulating experience, to say the least. This major San Francisco crossing would benefit from an intensive urban design study, to discover how to make it an appropriate civic adornment and emblem of its community.

Current plans for a new return loop for MUNI transit around Noe, 17th and Market can provide the opportunity for such a design effort.

Proceeding east from the Castro-Market-17th crossing, the nature of the Upper Market streetscape is revealed. The views to downtown across the valley of Church Street are sweeping (as are those up to Twin Peaks to the west). Market Street is lined by a great variety of businesses, both local-serving and those visited by people from other neighborhoods. There are nearby open spaces (Duboce Park), religious centers (St. Francis Lutheran Church, Church of the Open Book, St. Nicholas Russian Orthodox Cathedral, and, near the Central Freeway, the First Baptist Church); the Eureka Valley-Harvey Milk Branch Library is nearby, as is Davies Medical Center. On Castro itself is, of course,

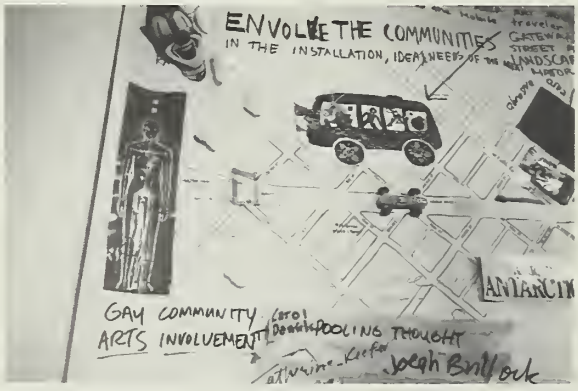
the neighborhood's outstanding cultural resource, architect Timothy Pfleuger's ornate Castro Theater. Upper Market between Castro and Dolores is enhanced with median landscaping and sidewalk plantings (unfortunately marred by a chain-link fence on

the median between Castro and Sanchez). An important environmental quality of this area, and that closer to the Central Freeway overpass, is the difference in scale of the built environment between Upper Market and Downtown. Because of the much smaller scale of buildings along Upper Market, the street itself seems enormously wider than it does amid the high walls of Downtown.

Such a condition contributes to a good sense of light and air and views, but at the same time space seems to "bleed out" in all directions, with no (or few) structures to provide focus, emphasize corners, and give a comforting sense of enclosure at appropriate places.

*Workshop Ideas*

*Redesign Castro-Market intersection...French roundabout for traffic...Glorieta to Life, Harvey Milk Monument in center (ed., a glorieta is a wide circular traffic roundabout with a fountain or sculpture in center)*




*...New flagpoles for Upper Market...Place for parades and demonstrations...Neon sculpture of the rainbow symbol inside Castro MUNI station ...Need more open space, sitting areas, local parks...Emphasize this area as neighborhood center.*

Church to Dolores: The important crossing of Market Street and Church Street is an urban design opportunity waiting to happen. In this area, MUNI's J/Church and N/Judah lines come out of the ground at a temporary building

at Church and Duboce. The K/Ingleside, L/Taraval, and M/Ocean View lines proceed beneath Twin Peaks out to The Sunset. The 22/Fillmore line, which serves between Marina Green and the Central Basin, crosses here. Artful design measures can make all the activities

at this transit hub into an exciting focus. Along with the Dolores-Market junction, this forms the central area of Upper Market, and deserves signification as such.

Between the Church-Market and Dolores-Market junctures is the Safeway and its vast parking lot. The largest, most prominent object in Upper Market is here, the Safeway sign, a concrete

frame approximately the height of a five-story building. At the Buchanan-Duboce end of the Safeway block is a triangular vacant lot used annually for the sale of Christmas trees by the Delancey Street Foundation. The Duboce right-of-way is used by MUNI for open-air storage of colorful old streetcars from the annual trolley festival. Looming above is the rugged escarpment supporting the U.S. Mint. This unique combination of vacant space, historic streetcar storage, and dramatic bluff facing Market has the

potential of many new uses for a rich environmental composition.At the head of Dolores Avenue, the warrior maiden atop the Spanish-American War monument points her sword as though to signify these possibilities.

*Workshop Ideas*

*Church is gateway to 3 neighborhoods: The Mission, The Castro, The Haight...Treat Church as a gateway with Trolley Museum and Terminal...Plant palms all over the Mint's bluff ...Temporary performances, exhibits, children's art on "Delancey" triangle (reverts to Xmas trees during holidays)...Need sidewalk cafes and tables...Small district piazzas (Church, near UC Extension, and other sites)...Continue landscape treatment of Market full length...Use Safeway sign for electronic news display board, giant screen video, slide projections on fog... Involve*

*community throughout Upper Market in art creation...Art for drivers as well as pedestrians (faster pace up here).*

Dolores to Freeway Overpass: Along Market between the Buchanan-Duboce crossing and the Central Freeway overpass, the street diminishes in the liveliness which characterizes the Castro-Church segment. At the confluence of Market, Hermann and Laguna there is the opportunity to create an open space node to energize this small neighborhood. It is the triangular volume shaped by the "walls" of the UC Extension, the Allen

Arms apartment building, and the collection of mixed-use buildings on the northeast corner of the site. The interestingly varied designs of these buildings - Art Deco of the Allen Arms, Italian-hill-town massing of UC Extension, typical bay-windowed Victoriana of the commercial collection - make a three-dimensional collage around the central space. The median landscaping of Market Street that softens the boulevard between Dolores and Castro ceases between Dolores and the freeway overpass. This neighborhood would benefit by extension of this landscaping all the way to the freeway.

Gateway or Barrier? Freeway 101 as it runs through the city and passes above the streets has most often been viewed as an intrusion, a monolithic invader separating neighborhood from neighborhood. There is, however, the potential

to transform this barrier into a gateway between areas. Particularly on Market Street, with its dramatic changes in topography from Upper Market to Downtown, is this so. It can be conceived that the Central Freeway overpass occurs at just the right spot to act as a gateway.

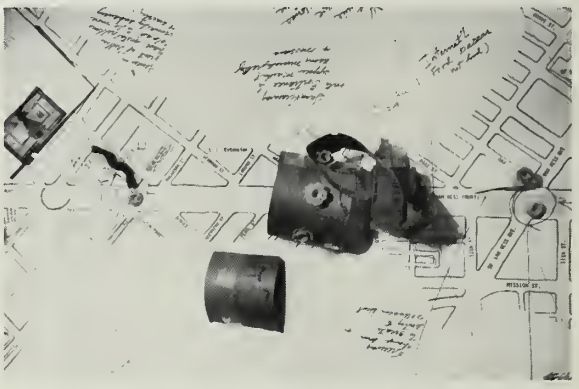
This is where the scale of the city changes from the low, intimate scale of Upper Market and The Castro, to the monumentality of the Civic Center and the highrise massing of Downtown. To treat

the freeway as an entrance to Downtown from Upper Market, and a gateway to Upper Market from Downtown, would seem an interesting approach. Additionally, the spaces beneath the freeway on either side of Market feature a vivid interlacing of large empty volumes that might

be considered for a variety of uses, thereby carrying the streetscape at pedestrian level on through the gateway without interruption (in the fashion of the shops and upper-floor residences lining the Ponte Vecchio in Florence). Just east of the freeway overpass is where Haight Street enters Market, bringing the notion that its vitality might continue on into the Downtown. Indeed, the neighborhood from the freeway to the Civic Center in this area is currently undergoing a renaissance, with new restaurants and cafes, lodgings, shops, and galleries appearing at a great rate. This is a neighborhood a-borning, and its relationships to Market Street can be celebrated in appropriate forms of public art and needed open space uses (such as Zuni's sidewalk cafe).

*Workshop Ideas*

*Treat as gateway: reconfigure with arches, apply illusionist murals, "curtain it", paint ceilings, wrap pillars with rich fabrics...Line with shops, housing to continue street...Encourage new uses*



*east and west on Market...Create underpass theater...Make adjunct of a new Rock 'n Roll Plaza at Market & Haight...Utilize local youth art energies on murals, etc...Develop flea market here...Treat as "Ponte Vecchio" (shops, etc.).*

Potentials at the Civic Center: It is appropriate, perhaps, that the San Francisco Civic Center occupies the site of the old Yerba Buena Cemetery, history evolving layer atop layer just

as Schliemann discovered at Troy. Today's layer began in 1915, when the great City Hall by Bakewell & Brown was built, and was joined by the Civic Auditorium, a transplant from the Panama-Pacific International Exposition of 1915. City Hall, its dome out-topping that of the U. S. Capitol by 16 feet, is a wondrous composition to be perceived in the round. Not so the Auditorium which, in the nature of "temporary" exposition buildings, has all of its architecture on the front, and exposes grim flanks and rear to people approaching via 9th Street, one of the

Civic Center's major gateways. Over the years up to World War II, the elements of the Civic Center have gradually filled in: Library (1917), State Building (1926), War Memorial Opera House and Veterans'Memorial Building (1932), Federal Building (1936). In recent years, they have been joined by Davies Symphony Hall and the new State Building. United Nations Plaza, the Civic Center's putative connection to Market Street, does not quite make it, being separated by an isolated block of Fulton Street used for general parking and as a marshalling yard for trucks delivering and retrieving material for Brooks Hall and the Civic Auditorium. The key to the solution of this incompleted composition is probably the proposed new Main Library scheduled for the block bounded by Larkin, Hyde, Grove, and Fulton Streets. Sharing this site is the splendid Pioneers Monument (Frank Happersberger, 1894), which can enjoy a new

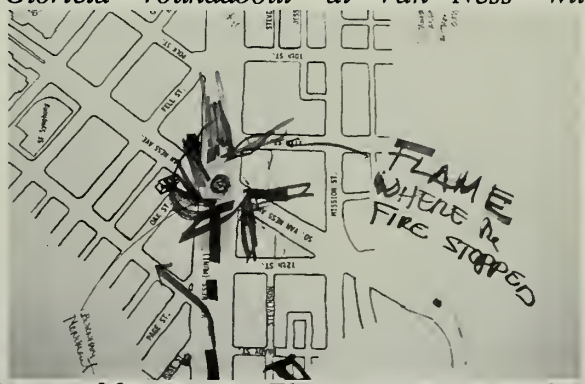
career as a civic adornment when the potentials of the Market-Hyde-Grove intersection are realized to focus on the new Library (perhaps the blank back walls of the Orpheum also can respond appropriately to this new neighbor). Major open space uses of the Civic Center-U. N. Plaza complex today are four-fold: Strolling and al fresco lunching for City employees and users of surrounding buildings; celebrations and festivals; the excellent twice weekly Farmer's Market

which enlivens and transforms U. N. PLaza; and, poignantly, space and minimal shelter for people who do not have permanent places of shelter of their own. It was pointed out in the workshops that until this latter situation is ameliorated, much in the way of restorative urban design, art, and planning can fail.

Across Market Street from the Civic Center, and on east to the Embarcadero, are a number of major streets (Valencia, etc.) and minor streets (Brady, Ecker, Annie, etc.) whose walls, floors, and volumes can be studied for the creation of appropriate art and urban design experiences just off Market.

*Workshop Ideas*

*Make Van Ness/ Market a gateway piazza ... Glorieta roundabout at Van Ness with*




*<u>Moscone Monument</u> Flame monument where Fire stopped (Van Ness) in a roundabout ... Van*

Crossing of 2 "Main Streets."
Visually chaotic; dangerous.

Place for parades, vigils, parties.

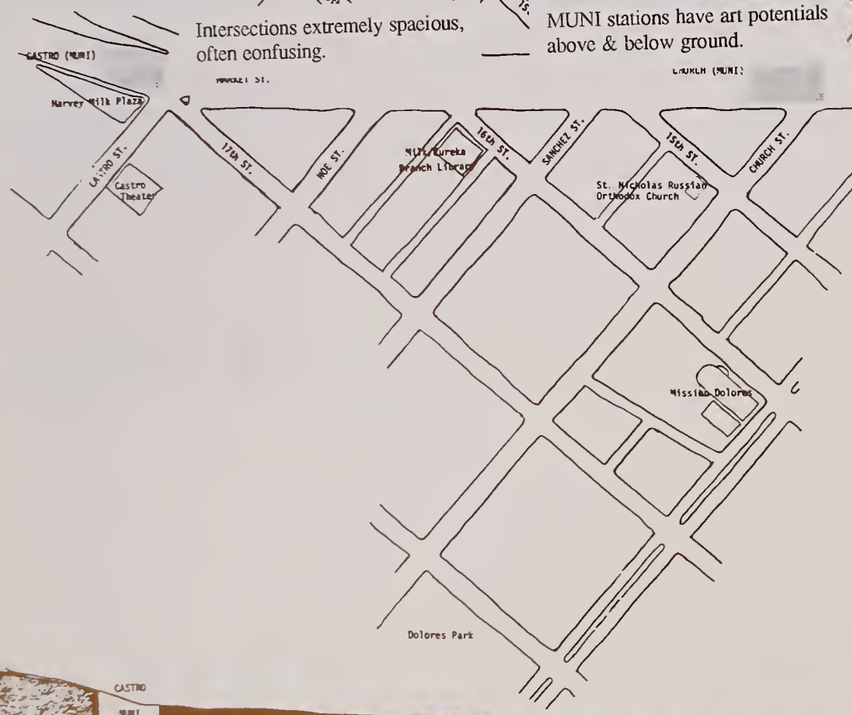
Lower scale of buildings creates feeling of much wider Market St.

"Temporary" MUNI station. Church transit hub could be major focus.

MUNI stations have art potentials above & below ground.

Mint bluffs, old streetcars, vacant lot provide many potentials.

Intersections extremely spacious, often confusing.



Freeway overpass: Barrier or Gateway or "Ponte Vecchio?"

Art at MUNI/BART stations can reflect their neighborhoods.

Pioneer Monument: vivid but neglected.

Cluttered corners at MUNI bus stops: Too many objects in small space.

Many blank walls downtown (here, Orpheum Theater) invite art treatments.

# map

# map

Changes in Tenderloin affect Market St. as well. Opportunities as well as needs exist here.

Hallidie Plaza/Powell station area intensifies role as downtown focus.

Distinguished streetscape of downtown financial district.

More sunlight in downtown is vital for liveable environment.

Better connections between downtown & SoMa will become increasingly needed.

New Embarcadero Trolley provides chance for urban design improvements.

Embarcadero Freeway can be seen as art opportunity instead of problem.






LONGITUDINAL SECTION OF MARKET STREET FROM FERRY PLAZA TO CASTRO ST. (showing MUNI/BART stations)

*Ness Arch of Triumph...Complete the UN Plaza-City Hall linkage on Fulton with landscaping...Encourage & expand Farmer's Market; more open days...Repave whole UN Plaza-Civic Plaza area to encourage more uses...Treat as a "lung"of the city...Provisions for homeless (here and elsewhere in Downtown): toilets, showers, shelters... Paint trompe l'oeil*

GATEWAY PLAZA
DISTINCTIVE NEIGHBORHOOD LIGHT FIXTURES ON ENTERTAINMENT CORRIDORS
3. PUBLIC WATER FOUNTAINS
4. PRIVATE DEVELOPMENT TO HELP FUND PUBLIC SANITATION

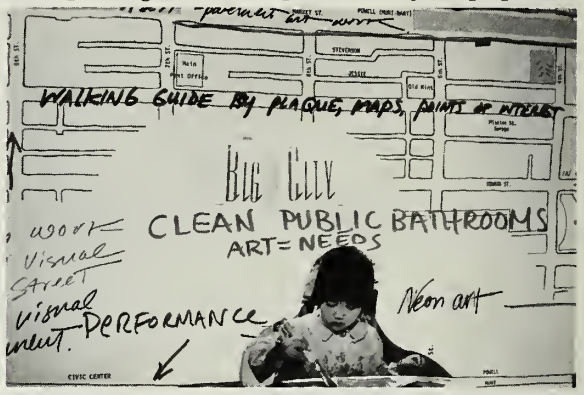
*mural on sides and rear of Civic Auditorium ... Heroic sculpture atop Auditorium...Mural by locals on rear of Orpheum depicting diverse ethnic groups of SF - appropriate to UN Plaza...More sidewalk cafes in area.*

The Tenderloin: Perhaps no other neighborhood has seen so many changes as The Tenderloin. Not physical changes, for the most part, but profound social and cultural changes. From an area often derided as our contemporary (but not so colorful) equivalent of the Barbary Coast, The Tenderloin has become increasingly a neighborhood of families and small businesses. This is because of the most recent in the city's continual wave of immigration, the new San Franciscans from the beleagured countries of Viet Nam, Laos, and Cambodia. These lively people

join a population of elderly on low-level incomes and other ethnic groups, particularly blacks, who have pressing subsistence needs. The neighborhood now has its own four-language newspaper, The Tenderloin Times, and many creative and support organizations such as Glide Church, Hospitality House and others. Unfortunately, all of them have their capacities stretched to the limit. Fascinating art and design opportunities exist here: How to respond to a place and a society in the midst of rapid changes; how to invigorate people with a continuing sense of their separate identities while aiding the coalesence of a new community. Across Market to the south are many who might be involved in these aspects - -the artists, performers, writers and designers of SoMa. Market Street along this segment can become a place that reflects the community and its protean nature.

*Workshop Ideas*

*Encourage 'local' neighborhood services... Develop neighborhood parks; self-help parks in*




*vacant lots...Clean public restrooms (throughout Downtown)...Involve community in arts processes...Murals on parking lot walls.*

Theater-Entertainment-Shopping District: From Fifth-Powell and Market to Montgomery-New Montgomery and Market, a new multi-use neighborhood to the south is joining the established multi-use neighborhood to the north of the boulevard. As this occurs, many varied options and opportunities will be available for the entertainment, recreation, culture, and commerce of San Franciscans and visitors. The traditional shopping zone around Union Square has already been enriched by the addition of Nordstrom's

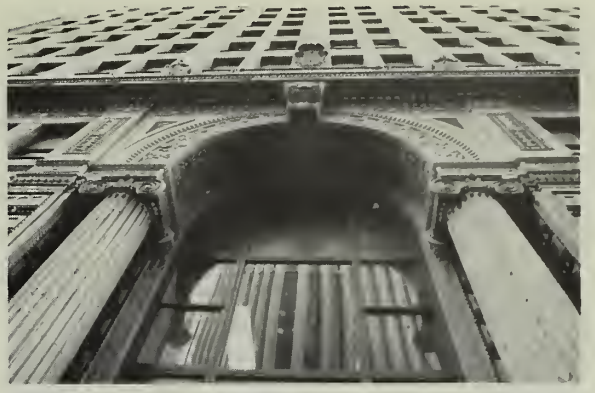
and the San Francisco Centre across Market from Hallidie Plaza. When the many pieces of the Yerba Buena complex fall into place, an intense connection between north of Market and south of Market will occur. As new entertainment and cultural facilities emerge (such as the new Museum of Modern Art on 3rd Street), there will no doubt be the opportunity to interweave art and design experiences as the connective tissue between them and the older centers on the other side of Market. Availability and ease of access will be of paramount importance as this many-dimensioned complex of new and old evolves.

The recent crusade by poet Lawrence Ferlinghetti for recognition of our literary heritage by naming streets after prominent writers and poets provides an impulse to consider how else our literary arts can become a part of the visible arts environment. There are Market Street places noted for literary associations (Dashiell Hammett's associations with the Flood Building and John's Grill, for example). There are no doubt others that might be memorialized, and ways to recall our writers' contributions to the public consciousness.

*Workshop Ideas*

*Make connections to SoMa/YBG; night-time trolley...Distinctive artist-designed lighting fixtures to line entertainment corridors and to transform dark, desolate environments into light-filled spaces... Artist-designed public water*

*fountains...Create walking tour with sidewalk & wall tiles & plaques; include literary quotes, references...Punctuate streetscape with small groves of trees...Outdoor cafe spaces owned by city with permanent artist-designed tables ...Public water fountains...Private development can help public sanitation...San Francisco should have a street lined with busts. Market Street! Market Street should have busts about every 30 feet, on both sides, facing the sidewalk, from the Ferry Building up to City Hall (Allan Jacobs)*



*...Illuminate interesting architectural building details at night, as "sculpture".*

Financial District: Together with the Entertainment-Shopping District just west, the Financial District provides the pervasive image of Downtown San Francisco in the mind of resident and visitor alike. The dense cluster of post-World War II highrises interspersed with post-1906 buildings of a more human scale is San Francisco's visible assertion of its importance as a major player in the Pacific Rim community of nations. Here and in the adjoining Justin Herman Plaza is where the redesign of Market Street twenty years ago had its most apparent impact. Those designs now have had a chance to season and mature, with the result that the neighborhood of Market between Montgomery Street and the Embarcadero possesses a richly textured atmosphere that bespeaks continuity and focus for the city. The public and private open spaces, plazas, arcades and atria that line the street, along with monuments and memorials such as

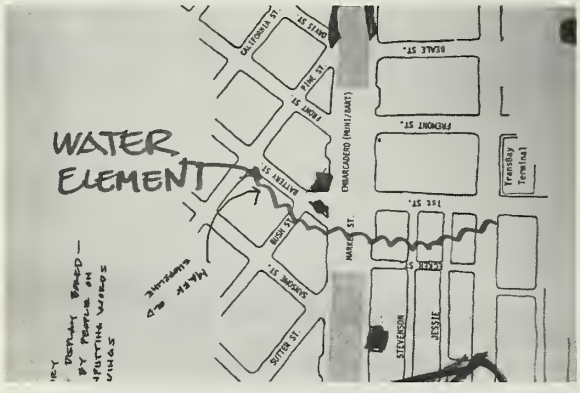
Mechanics Monument, the Robert Frost memorial, and statues of Carlos III of Spain and Captain Juan Bautista de Anza, make lower

Market Street a pleasurable pedestrian experience. Because of the "single industry" use of most of the buildings here, the area tends to be rather deserted after office hours, and new evening-time opportunities might be sought to keep life here after dark. During the day, sunlight is at a premium in the deep canyons created by high rises. People flock with their bag lunches to each place where the sun reaches street

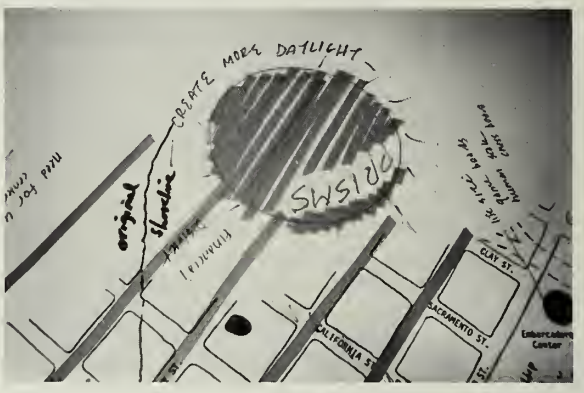
level. More attention to sunlines and weather protection in downtown will improve an already notable urban scene.

*Workshop Ideas*

*Observe workers' walking rights & lunchtime pleasures!...Light sculptures designed by artists to transform dark, desolate areas at night...Signify historic downtown shoreline at*




*1st Street by fountain, tile treatment, etc...Also Barbary Coast...Surround MUNI/BART stations with plantings, flowers, and artist-designed banners,signage...Create more daylight with siting, mirrors, prisms..Needs more sun! ...Throughout Downtown and Upper Market, study newspaper stands and dispensers: Group them in artist-designed structures; Confine them to kiosks; Design good news-dealer booths as only distribution points (thereby creating jobs)...Landscape side streets off Market for pedestrians...More seating, open spaces... Outdoor play opportunities:life-size game boards (chess, checkers)...Potential of cultural/historical center-museum on Market...Resurrect concept of "promenade" on Market Street; reflect historic tradition of promenade...More flower stands ..Have artist-designed annual window display festival in all store windows...Landscape a median of Market through Downtown*




*...Banners, banners, banners; good short-term objective; cheaper; changeable with seasons or festivals, etc; support from merchants & owners; designed by artists; respond to quality of neighborhoods; useful to announce events.*

Embarcadero-Ferry Building Connection: Justin Herman Plaza and its wooded neighbor Ferry Park provide an appropriate termination to a monumental civic boulevard such as Market Street. Festivals and celebrations and performances have successfully utilized Herman Plaza for twenty years, and Ferry Park has provided a softer, more contemplative environment for downtown office workers. Just as is the case with the relationship between U. N. Plaza and City Hall Park, however, this great urban open space, and the termination of Market Street, do not have a satisfactory connection with

the Ferry Building, Ferry Plaza, and San Francisco Bay. When the people of San Francisco stopped the Embarcadero Freeway in the early 1960's, they stopped it about five blocks too late. Today the freeway continues across downtown to Broadway, creating a wall

between people and their Bay. Since its completion, the large open spaces beneath the freeway have been used principally for parking, and no efforts have been accomplished at urban

design or provision of enjoyable open space linkages there. Today, that opportunity exists thanks to plans to create a trolley line betweeen this portion of the Embarcadero and Fisherman's Wharf. Such a move will liberate parking areas and existing vehicular circulation spaces for an extension of Herman Plaza and Ferry Park toward the freeway, as well as provide more appropriate pedestrian access and alignments between the Ferry Building and the foot of Market. The contributions of art of many sorts to this potential can be varied and significant, as can future uses of the open spaces and their relationships to (a hopefully improved) Ferry Plaza on the Bay.

*Workshop Ideas*

*Connect end of Market with Ferry Building & Bay..Disguise freeway with trompe l'oeil, illusionist mural (perhaps of Ferry Building itself)... Pave plaza all the way to the Ferry*

*Building... Bring Bay into Downtown at least as far as Embarcadero in embayments...Pedestrian walkway over traffic and under freeway to Bay...Cut through ground floor of Ferry Building to Bay..Improve Ferry Plaza...Utilize opportunities of new trolley on Embarcadero.*

Underground/Transit: The sub-surface transit stations of MUNI and BART share four locations: Embarcadero, Montgomery Street, Powell Street, and Civic Center. At the latter stop, BART branches off to The Mission and MUNI continues on to stations at Van Ness Avenue, Church Street, and Castro Street before going on past Twin Peaks to serve The Sunset.

The stations in this Market Street profile are thus seven: four double-decked MUNI/BART stations and three single-level MUNI stations. There is an additional location where the J/Church and N/Judah lines emerge from underground at Church and Duboce to an undistinguished station stop. The seven underground stations are all cleanly designed in the modernist idiom of the 1960s and 1970s. There are occasional art embellishments (a large macrame, an acid-etched portrait of the supervising architect Tallie B. Maule in tile, etc.)

Photo: Art Commission

but for the most part art has been held in abeyance. There have been performance events - official or unofficial - in the underground stations, and such applications as literary uses of the electronic display systems. The BART Board of Directors must approve locations and designs of artworks proposed for the MUNI/BART stations along Market Street. At this point the seven stations represent much more of an art potential than a realized venue for shared art experiences.

*Workshop Ideas*

*Transit stops/stations as "people's" art museums...Transit stations as satellite extensions of numerous local museums and art centers...Let transit stations have quality of our airport "museum"...Stations should reflect their neighborhood in their art treatments... Light*

*sculptures in stations...Use tiles, electronic displays to communicate literary arts in stations...Music during heavy traffic hours ...Large textured tile name treatments for stations...Artists should design the ads for new bus stops... Create more imposing termination of*

*California Street cable car at Market...Clean up and landscape around station entrances... Structural coverings for station entries like Paris Metro (pergolas, etc.) to dignify and signify station entrances.*

The Future: Market Street for its length between the Ferry Building and the Castro-Market crossing has two aspects, and they are not mutually exclusive. One is the realization of Market Street as a unifying connector between a variety of different nodes along its length. The other is the apppreciation of the differences and unique qualities of the neighborhoods that line and surround Market Street for more than three-and-a-half miles. As Jasper O'Farrell and Daniel Burnham and many people after them realized, Market Street is the "spine" of San Francisco. Along this spine, the neighborhoods create and carry on their own different lives, and that is one of the wonderful situations that makes San Francisco so fascinating a city. Artists and their sponsors who seek out and respond to these unique qualities, and work with the people of neighborhoods in the creation of art of all sorts, will find their own creativity enhanced, and the results will be important additions to the lives and well being of everyone.

In workshops, interviews, advice, assistance, and personal visits, many people have been involved in the creation of this Market Street Profile. Their interest and participation is much appreciated.

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